



## Ota Jalal Nosirov (1845-1928)

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**Abstract:** Ota Jalal Nosirov is an eminent scholar and promoter of the history of our musical culture, who has left an indelible name as an expert and promoter of the history of our musical culture, as a famous hafiz and musician, as a teacher of many makom performers.

**Keywords:** music, Shashmakom, performance, master, Bukhara, Uspensky, mehtar, vocal, instrumental professionalism, successors, makomkhon.

Ota Jalal Nosirov, a prominent figure of Uzbek music culture, a connoisseur of Shashmakom performance, was famous among artists and musicians in his time as a master teacher, and his blessed name is still revered. The opening of the first music school in Bukhara, the establishment of a music academy in Samarkand, the recording and preservation of Shashmakom are connected with his name. Famous singers such as Usta Shodi, Domla Halim, Levicha Hafiz, Boboqul Faizullaev, Haji Abdulaziz, received training from Ota Jalal Nosirov.

Ota Jalal Nosirov was born in 1845 in Eshon Pir neighborhood of Bukhara city. His family was musically inclined, his brother Mulla Khairullah was a skilled makom player, and his son Karomat was a master performer. This environment creates conditions for him to engage in music. He has been engaged in music since he was eight years old and took lessons from famous singers and musicians of that time, such as Tillaboy, Mirzo Hidayat, Abdurahmonbek, Mir Baba. As a result, at the age of 20, he completely mastered Shashmakom and Amir Muzaffar Khan, who heard about him, invited him to the palace and appointed him as a palace musician. During the period of Amir Olimkhan, he was given the title of "Mirokhor".

Ota Jalol received the status of Shashmakom Master during the reign of Abdulahadkhan (1885-1910). Judging by some information, Shakhimardonkuli Mehtar was the previous Master of Shashmakom. The word mehtar means "elder", in this case the leader of the musicians. The prefix "ota" (and in the Tajik version "bobo") is added to his name, which essentially also means "elder". Under the leadership of Ota Jalol, the last model of the Bukhara Shashmakom was formed, in which it has survived to this day, in the order: Buzruk, Rost, Navo, Dugokh, Segokh and Irok. This model differs from the previous ones not only in the sequence, but also in the internal structure of the parts and sections of the makom whole.

In 1920, the "Eastern Music School" was opened in Bukhara, a number of hafiz and musicians were attracted, and Ota Jalal Nosirov started to teach Shashmakom himself. In 1923 V.A.Uspensky records all series of Shashmakom from Ota Jalal Nosirov and Father Ghiyos Abdug'aniev. The recording of Shashmakom at that time and its publication in 1924 is considered a great event. And paves the way for further notation processes.

Sources show that Ota Jalal Nosirov was not only a singer and musician, but also a composer. Ustoz arranged the problematic parts of Shashmakom, expanded some branches and composed additional parts. Segoh composed a several-part shouba with the saut method for the performance of the song. This subsidiary performance is called "Savti Jaloli".

In 1925, Ota Jalal Nosirov was invited to Samarkand. Here, he teaches young people how to perform makom and takes part in concerts. Had a creative dialogue with Khoji Abdulaziz, Yunus Rajabi, Mulla Toychi Tashmukhammedov, Shorakhim Shoumarov. And they learn the ways of shashmakom from the teacher and get advice. Dozens of students who enjoyed the performance style of Ota Jalal Nosirov later made a great contribution to the development of the art of makom performance.

Unfortunately, information about the life and work of Ota Jalol is very scarce. One of these facts, noted by Fitrat, says that the shubacha "Savti Jaloli" in Segokh makom was composed by the master at his insistence. In principle, the inclusion of one's composition in the composition of Shashmakom is a high honor for any master and recognition of his merits. These are the traditions in Bukhara and Khorezm.

Some biographical information received from Ota Jalol himself is given by V.A.Uspensky. In particular, he notes that his mother was his first teacher in music. Still, the elders of Bukhara say that Ota Jalol was "chala" (mestizo). This was the name given to the Jews who converted to Islam in Old Bukhara. Combining these two facts, it can be assumed that his mother was a professional musician-sozanda, possibly even from among the courtiers. For, indeed, sozanda musicians in Bukhara were often from among the Gentiles or Chala. The brightest and most talented sozanda were attracted to the court. For example, the mother of the last Emir Alimkhan Uzbekoyim was a passionate admirer of music and poetry. And in her inner female part of the courtyard she kept a whole staff of professional sozanda. The art of sozanda is distinguished by its originality and pronounced Bukhara flavor. Firstly, this is a syncretic art: song and dance, with a characteristic rhythmic improvisation on the doira percussion instrument, with improvised poetic dialogues between the sozanda and the participants.

Ota Jalol appears as a universal master who equally perfectly masters all the facets of Shashmakom, starting from his song and dance origins, to the exquisite heights of vocal and instrumental professionalism. Therefore, Fitrat, who is usually stingy with praise, especially emphasizes the scale of knowledge and skill of Ota Jalol. At the same time, he identifies three main qualities of a great master: 1) mastery of the entire vocal sphere of Shashmakom, that is, full knowledge of the musical basis and texts of Shashmakom; 2) knowledge of all usuls (which means full mastery of the modal and rhythmic foundations of Shashmakom); 3) appears as a connoisseur of a century and a half of the history of the music of Bukhara (that is, we are talking about the time of the formation and evolution of the Musical Shashmakom from the third quarter of the 18th century to the beginning of the 20th century).

Ota Jalol was a spiritually mature and surprisingly noble person. He paid little attention to external, everyday issues. Music for him was like a second faith after God. He was deeply aware of the heaps of responsibility in the face of the great traditions of the Musical Shashmakom. And with his whole way of life he justified the high calling of "Ota" - the elder.

Ota Jalol had many students and followers. Almost all makomists of Bukhara considered him their teacher. However, with great faith and hope, he brought up two outstanding successors of makomkhon Levich (Levi Babakhanov) and savthon Domla Khalim Ibadov. When Shashmakom was recorded by for notes, they were both fifty years old and both of them were recognized masters. But before their Great Teacher, both of them considered themselves apprentices. Such was the traditional ethics of musicians, which has been going on for centuries.

With the death of Ota Jalol, an entire era ends. The era of existence of the court, ritual Shashmakom, as an integral closed system. With the further spread of Shashmakom, a freer and more democratic repertoire form becomes dominant. But the spirit of integral Shashmakom does not disappear at all. It remains as a potential energy, ready to be reborn in all its beauty and fullness, in accordance with the requirements of the time.

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